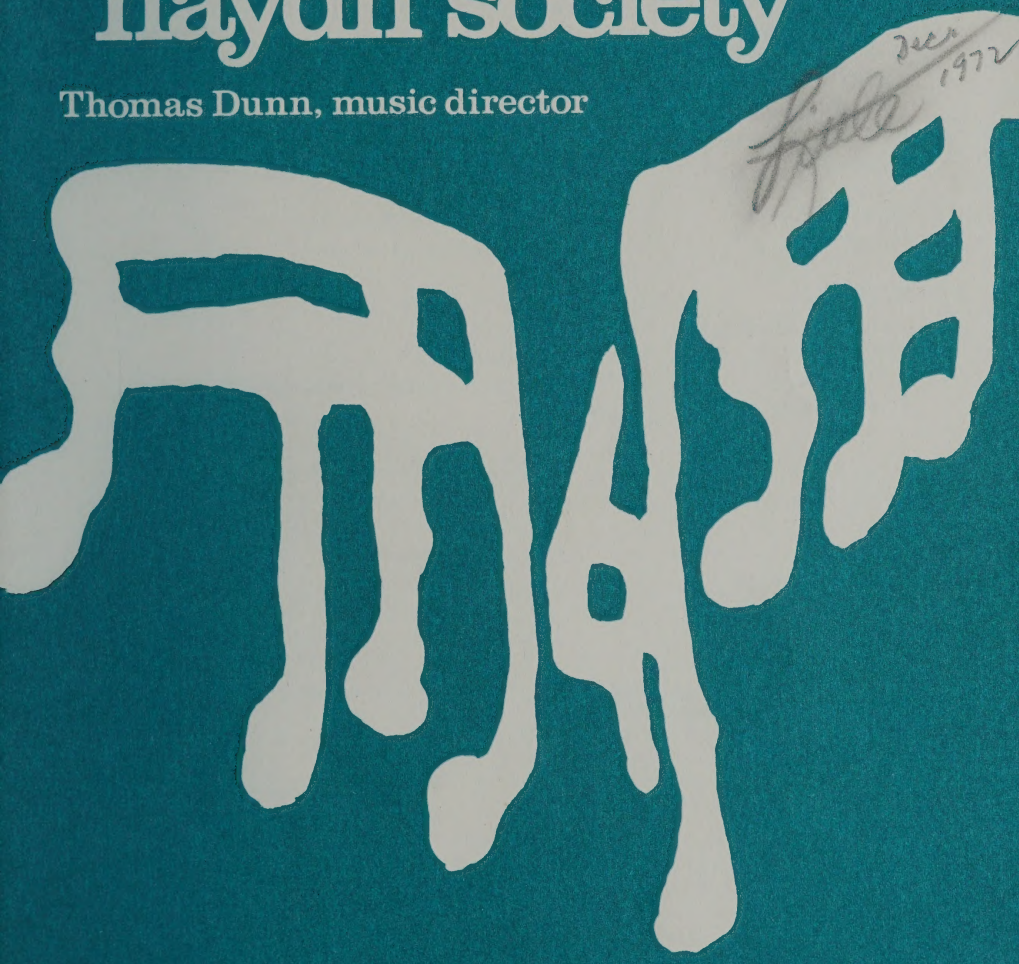
handel and haydn society

Thomas Dunn, music director



158th season

1972-73 SEASON OF THE HANDEL AND HAYDN SOCIETY

PROGRAM I:	November 3, 8:30 p.m., Jordan Hall
HAYDN	Symphony No. 60 (The Absent-minded)
VAUGHAN WILLIAMS	Dona nobis pacem
PROGRAM II:	December 8 & 10, 8:00 p.m., Symphony Hall
HANDEL	Messiah (Version of the Foundling Hospital, 1758)
PROGRAM III:	**February 9, 8:30 p.m., Jordan Hall**
LEOPOLD MOZART	Die Schlittenfahrt
ARGENTO	The Masque of Angels
MILHAUD	'Adame Miroir
PROGRAM IV:	**March 30, 8:30 p.m., Symphony Hall**
BACH	St. John Passion (second version)
PROGRAM V:	**April 27, 8:30 p.m., Jordan Hall**
DALLAPICCOLA	Canti di Prigionia
RICHARD FELCIANO	To be announced (Premiere of a new multi-media work)
STRAVINSKY	Les Noces

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158th Season 1972-1973

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The Handel and Haydn Society is pleased to welcome you to its 158th concert season.

Justifiably proud of its historic past, the Society takes greater pride in being an important part of Boston's richly varied musical life.

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George E. Geyer
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HANDEL AND HAYDN SOCIETY

Thomas Dunn, Music Director

DECEMBER 8, 1972 / DECEMBER 10, 1972 / 8:00
SYMPHONY HALL

George Frideric Handel

MESSIAH

(Version of April 27, 1758,
at the Foundling Hospital, London)

Diane Higginbotham, *Soprano*
Eunice Alberts, *Contralto*
Pamela Gore, *Contralto*
Jon Humphrey, *Tenor*
Francis Hester, *Bass-baritone*

The Chamber Chorus and Orchestra of the Society

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1883–1972	1878–1972

MESSIAH

PART THE FIRST

Sinfony

Recitative

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the LORD, make straight in the desert a highway for our God.

Air

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain:

Chorus

And the glory of the LORD shall be revealed, and all flesh shall see it together: for the mouth of the LORD hath spoken it.

Recitative

Thus saith the LORD of hosts; Yet once, a little while, and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake all nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the LORD of Hosts.

Air

But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner's fire.

Chorus

And he shall purify the sons of Levi, that they may offer unto the LORD an offering in righteousness.

Recitative

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, GOD WITH US.

Air

O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou, that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the LORD is risen upon thee.

Recitative

For behold, darkness shall cover the earth, and gross darkness the people: but the LORD shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Air

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

Pifa

Recitative

There were shepherds abiding in the field, keeping watch over their flock by night.

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying,

Chorus

Glory to God in the highest, and peace on earth, good will toward men.

Air

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: Behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen.

Recitative

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Air

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

Chorus

His yoke is easy, and his burden is light.

INTERMISSION (Ten Minutes)

PART THE SECOND

Chorus

Behold the Lamb of God, that taketh away the sin of the world.

Air

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.

Chorus

Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him. And with his stripes we are healed. All we like sheep have gone astray; we have turned every one to his own way; and the LORD hath laid on him the iniquity of us all.

Recitative

All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying:

Chorus
He trusted in God that he would deliver him; let him deliver him, if he delight in him.

Recitative
Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity of him, but there was no man, neither found he any to comfort him.

Air
Behold, and see if there be any sorrow like unto his sorrow.

Recitative
He was cut off out of the land of the living: for the transgression of thy people was he stricken.

Air
But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

Chorus
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The LORD strong and mighty, the LORD mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The LORD of hosts, he is the King of glory.

Recitative
Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?

Chorus
Let all the angels of God worship him.

Air
Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the LORD God might dwell among them.

Chorus
The Lord gave the word; great was the company of the preachers.

Duet and Chorus
How beautiful are the feet of him that bringeth good tidings of salvation; that saith unto Zion, Thy God reigneth! Break forth into joy, glad tidings, Thy God reigneth!

Air
Their sound is gone out into all lands, and their words unto the ends of the world.

Air
Why do the nations so furiously rage together? and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the LORD, and against his Anointed.

Chorus
Let us break their bonds asunder, and cast away their yokes from us.

Recitative
He that dwelleth in heaven shall laugh them to scorn: the LORD shall have them in derision.

Air

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Chorus

Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS.

INTERMISSION (Ten Minutes)

PART THE THIRD

Air

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the firstfruits of them that sleep.

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Recitative

Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, In a moment, in the twinkling of an eye, at the last trumpet:

Air

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

Recitative

Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

Duet

O Death, where is thy sting? O grave, where is thy victory? The sting of death is sin and the strength of sin is the law.

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

Air

If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen.

PROGRAM NOTES *by Joseph Dyer*

HANDEL: Messiah (1758)

Handel conducted *Messiah* for the last time on April 27, 1758 at the Foundling Hospital. Although his appearance in 1759 was announced beforehand in the press he did not live to lead the performance that year. It took place a few weeks after his death. Thus, this year's version of *Messiah* as presented by the Handel and Haydn Society represents the oratorio as it stood when death claimed its composer. It is based on a score and set of parts discovered in 1894 in the Chapel of London's Foundling Hospital. These formed part of Handel's legacy to the Hospital: in the third codicil of his will (dated August 4, 1757) he bequeathed "a fair [i.e., clean and legible] copy of the Score and all Parts of my Oratorio called The Messiah to the Foundling Hospital." His executors had a new score prepared from the composer's conducting score and new parts prepared from orchestral and vocal parts which had been in use since at least 1754.

The hospital for unwanted children was established in 1739 by a retired sea captain Thomas Coram. In less than a decade larger quarters were necessary and a new hospital was opened in January, 1750. King George II contributed a large sum of money for the erection of the chapel and Handel himself donated a new organ. Handel was appointed one of the "Governors and Guardians" of the Hospital.

On May 1, 1750 began the series of annual presentations of *Messiah* for the benefit of the Foundling Hospital. R. M. Myers (in *Handel's Messiah: A Touchstone of Taste*) calculates that Handel's services brought in nearly £7,000 for the Hospital's use. The performances of the 1750s established *Messiah* as the popular favorite it remains to this day—this in contrast to the years 1746-48 when interest was not high enough for a single performance.

There has never existed an "authoritative" version of *Messiah* in the sense of a detailed, definitive model of the whole and its separate parts which represents the "last word" of the composer. The arias were subject to frequent revision ranging from major alterations to mere changes of key. A certain number of these alterations were occasioned by the varying abilities of his singers: some were excellent, others merely tolerable. If necessary, Handel would simplify an aria or assign it to another of his soloists.

Some of the variants are artistic second thoughts, not surprising if we recall that *Messiah* was completed in the extraordinarily short space of three weeks. Even the first performance (Dublin, 1742) did not agree with the autograph manuscript. Most of the arias exist in two or three versions. "Thou art gone up on high" and "How beautiful are the feet" were recast five times. In fact, so many are the variants that Handel could have led a different *Messiah* each of the thirty-four times it was given in London under his direction.

As far as we know the number and position of the choruses remained relatively fixed. In his *Textual and Historical Companion* to Handel's *Messiah* Watkins Shaw describes and thoroughly evaluates the Foundling Hospital material. Besides the score there are 28 separate part-books, none of which appears ever to have been used. Only the first solo soprano book is missing but it can easily be reconstructed. The soloists' part-books are of special interest since each has the name of a singer affixed. From the minutes of the General Committee of the Foundling Hospital we know that the group of singers named on the part-books was assembled for the 1754 performance of *Messiah*. They never appeared as a group again. The part-books thus establish an authentic version as conducted by Handel in the year 1754, a version from which he subsequently departed only in small particulars.

Handel used five soloists in 1754 and the same number in 1758 (1 soprano, 2 altos, 1 tenor, 1 bass). The soprano solos were divided between two singers: to one of the altos were allotted the arias "But who may abide," "Thou art gone up on high" and "If God be for us." There is no evidence that Handel ever gave this particular version of "But who may abide" (with the *prestissimo* "For he is like a refiner's fire") to a bass. The original version of this aria (without the *prestissimo*) was for bass but Handel seems to have discarded it.

The Foundling Hospital Score restores the Pastoral Symphony (*Pifa*) to its original brevity of eleven measures omitting the *da capo* used even in the first performance. In the Foundling Hospital material "He shall feed his flock—Come unto him" must have been in the missing first soprano part-book and hence not divided in two keys between alto and soprano. Handel seem to have used the duet version in the 1750s and the present performance follows his practice in this. The recitative "He was cut off" and the aria "Thou didst not leave" are allotted to the first soprano but the music is identical with that often performed by a tenor.

A less frequently heard variant in the performance today will be the duet-chorus version of "How beautiful are the feet of him that bringeth" and the tenor arioso (instead of the chorus) "Their sound is gone out." At the first performance in Dublin Handel adapted an anthem setting of "How beautiful" originally written for the Chapel Royal. It begins as a duet and after a half close the chorus enters with the words "Break forth into joy." (This text is from Isaiah while the soprano solo version is based on a text from Romans 10.) When this chorus is sung Handel intended it to be followed by an arioso setting of "Their sound is gone out." The latter probably dates from the time of the first London performance (1743).

The candidly operatic "Why do the nations rage?" will be sung in the shortened form of the Foundling Hospital version (38 measures + recitative) instead of the longer first version (96 measures). Dramatically the shorter version is quite forceful, leading to the ensuing chorus "Let us break their bonds asunder" more directly than the longer version. The aria-recitative ends in e minor and the chorus completes the cycle to the key of C major in which the aria began.

Included in the 1894 Foundling Hospital "find" were part-books for oboe and bassoon. Even if theywere not found we could have assumed that, in accord with the common practice of the period, winds would have been used in tutti passages as reinforcement. No wind parts (except trumpet) are called for in the conductor's score but an eighteenth-century copyist would have been expected to extract them from other instrumental or vocal lines. In this case the copyists were under the direction of John Christopher Smith, Handel's close associate who directed the Foundling Hospital performance of 1759 after the composer's death. Generally the oboes play in unison with the chorus sopranos; they are not used in the solos. The bassoons double the bass, being silent only when the solo voice sings. They are employed for a special effect, however, in the accompanied recitative "For behold, darkness shall cover the earth." As for the proportion of winds and strings: at the last performance Handel conducted at the Hospital he had 4 oboes and 4 bassoons as against 12 violins, 3 violas, 3 cellos and 2 basses — a quite heavy bass and a reedy sound in the tutti passages.

The Foundling Hospital material represents *Messiah* at one single moment in its performance history. It does not represent a "definitive" version but it does present *Messiah* as Handel knew it and conducted it for the benefit of the 600 foundlings his charity helped to support.

Thomas Dunn

Since his debut as a conductor in Europe in 1955 and in New York in 1957, Thomas Dunn has become well-known for his exciting program-making as well as for his literate and moving interpretations of music in a variety of styles.

Born in Aberdeen, South Dakota, and reared in Baltimore, he has taught in Swarthmore College, the Universities of Pennsylvania and New York (at Buffalo), the Peabody Conservatory, Union Theological Seminary, and Westminster Choir College, where he is at present Visiting Professor of Conducting. He has frequently been a lecturer at summer music programs, such as the Blossom and Aspen Festivals.

Now in his sixth year as Music Director and Conductor of the Handel and Haydn Society, Mr. Dunn holds positions as Editor-in-Chief of the E. C. Schirmer Music Company and Music Director of New York's Church of the Incarnation and Festival Orchestra. He has been the recipient of numerous scholarships and awards and earned degrees from Johns Hopkins and Harvard Universities and diplomas from the Peabody Conservatory and the Royal Conservatory in Amsterdam. He was the first American to receive the highest musical award of the Government of the Netherlands, the *Diploma in Orchestral Conducting.*

ASSISTING ARTISTS

DIANE HIGGINBOTHAM, soprano, born in Anniston, Alabama, began studying voice and piano at an early age. She received Music and Arts degrees from Birmingham-Southern College and continued her studies at New York University in musicology. Miss Higginbotham has appeared in such diverse genres as musical comedy, theatre of the absurd, and Shakespeare, in addition to her performances of music from all periods. She has sung Baroque literature with the Festival Orchestra of New York, contemporary French works with the Musica Aeterna, and early English and Italian repertory with the Juilliard Madrigal Ensemble. She has also been heard in recitals, oratorio, and opera throughout the United States and Europe. Recently, she has performed with the Robert Shaw Chorale, the Orpheon Chorale, the Little Orchestra Society, and the Schola Cantorum of New York. In 1969, Miss Higginbotham, made her New York debut in *Prometheus* by Carl Orff, and in 1970 made her Boston debut with the Handel and Haydn Society in Haydn's *Die Jahreszeiten.* Last season she sang with the Society in their performances of Handel's *Messiah* and Haydn's *The Creation.*

EUNICE ALBERTS, contralto, enjoys equal success as an opera, recital, and oratorio singer. She has appeared with the opera companies of Boston, Chicago, New York City, San Francisco, New Orleans, Washington and Sarah Caldwell's American National Opera Company. Miss Alberts sang many times under the late Charles Münch, both in Symphony Hall and at Tanglewood. She has appeared at the major festivals of Aspen, Ann Arbor, Bethlehem, Cincinnati and Tanglewood, and was chosen as one of the soloists for Mozart's Requiem, which was performed in memory of President Kennedy by Erich Leinsdorf and the Boston Symphony in the Cathedral of the Holy Cross, Boston. Miss Alberts was soloist with the Society in their 1970 performances of *Messiah* and Honegger's *King David* and in their 1972 performances of the Bach *St. Matthew Passion* and Honegger's *La Danse des Morts.*

PAMELA GORE, contralto, holds a B.A. degree from Swarthmore College and a M. Mus. from the New England Conservatory of Music. She has studied with Gladys Miller and Oren Brown and has coached with Allen Rogers and Felix Wolfes. Miss Gore is well-known in Boston and throughout the New England area for her work as an oratorio soloist and recitalist. She has appeared with the Boston Symphony, Newton Symphony, Canton (Ohio) Symphony and the Cambridge Festival Orchestra. Among the many choral groups for whom she has been soloist are the Oratorio Society of New York (her Carnegie Hall debut concert), the Chorus Pro Musica, the Cantata Singers, the Framingham Choral Society, the Harvard-Radcliff Collegium, the University of Maine Chorus and the Mozart Club of Winston-Salem, N.C., Miss Gore has appeared frequently in recitals at the Gardner Museum, at Adams House, Harvard University, and at Swarthmore College. In addition to her concertizing, Miss Gore teaches voice at Dana Hall School, leads a group of singers in concerts for the Boston public schools and is alto soloist at historic King's Chapel in Boston.

JON HUMPHREY, tenor, is well known to New England audiences from past performances of *Messiah* with the Handel and Haydn Society, from his position as tenor in residence for several seasons at the renowned Marlboro Music Festival, and through recordings for RCA Victor and Columbia. In 1970, Mr. Humphrey was soloist with the Society in their performances of Britten's *Cantata Misericordium* and Monteverdi's *Combattimento di Tancredi e Clorinda.* He has been soloist with the Robert Shaw Chorale during several seasons and recording and has performed with the New York Pro Musica. In addition, Mr. Humphrey has appeared with many of the major orchestras throughout the country, including the Cleveland Symphony, and has been a featured soloist at many festivals, most recently the Lincoln Center Mozart Festival, Detroit's Meadow Brook Festival, and the Cincinnati May Festival. He is presently Resident Artist at the University of Massachusetts at Amherst. Last season he was tenor soloist with the Society in their performance of the Bach *St. Matthew Passion.*

FRANCIS HESTER, bass-baritone, is a well known to listeners in all areas of music. He studied at Juilliard, where he was a student of Mack Harrell, and at the New England Conservatory, where he studied with Frederick Jagel. He has also studied with Roland Hayes. Mr. Hester has performed extensively in opera and oratorio throughout the country. He has taken part in the Marlboro Music Festival and was a Berkshire Music Center Award winner at Tanglewood. He has been soloist with Youth Concerts at Symphony Hall, with members of the Boston Symphony, the Boston Pro Musica, as well as with the Buffalo Symphony, the Detroit Symphony, the Chamber Opera Society of Baltimore, and the Denver Lyric Opera. In 1970 and 1971 Mr. Hester was soloist with the Handel and Haydn Society in their performances of *Messiah,* and most recently he has performed with the Society when they presented the Bach *St. Matthew Passion* and Haydn's *Creation.*

NEXT CONCERT — *Friday, February 9, 1973, Jordan Hall, 8:30 p.m.*

LEOPOLD MOZART: Die Schlittenfahrt
A jolly and colorful musical picture of a sleigh ride and ball in wintertime Salzburg.

MILHAUD: 'Adame Miroir
A ballet to a story of Jean Genet. A sailor, trapped in an icy labyrinth, is haunted by his "double" and finally is confronted by Death. The ballet will be choreographed by Billy Wilson.

ARGENTO: The Masque of Angels
A hilarious epic of angelic intervention in human affairs. Argumentative choreographers and the heavenly choirs of the Handel and Haydn Society will stage a spirited event! The production will be staged and directed by Rafael de Acha and choreographed by Billy Wilson. Soloists will include Jane Bryden, *soprano;* Jan Curtis, *mezzo-soprano;* Leonard Gaskins, *tenor;* Frank Hoffmeister, *tenor;* Robert Ergenbright, *bass-baritone;* and Francis Hester, *bass-baritone.*

Tickets available by mail order at the Society's Office. Tickets available at Jordan Hall Box Office after January 28th. Remaining prices $5.00, $4.00, $3.00.

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In common with almost all other performing organizations, the Handel and Haydn Society is faced with the problem of costs that exceed income and increase at a rate that cannot be equalled by any general increase in ticket prices.

Gifts to the Society for the purpose of increasing its capital funds and for meeting current expenses are urgently needed. Such gifts qualify for tax deductions to the full extent provided under the Internal Revenue Code.

Individuals who make financial contriubtions to the Society are entitled to become Members of the Corporation of the Handel and Haydn Society. These Corporate Members are the Society's most important source of private contributions and support.

Members of the Society have the privilege of attending the annual meeting of the Corporation, electing its Board of Governors, and voting in its affairs. Members receive advance notice of all concerts, have the privilege of ordering tickets before they are offered to the general public, are given special consideration in seating, and are kept informed of activities through a quarterly newsletter. In addition, they are invited to attend social functions sponsored by the Society, where they have the opportunity to become better acquainted with the Music Director, members of the chorus and orchestra, guest artists, and fellow Members of the Corporation.

Interested individuals may become Corporate Members of the Handel and Haydn Society by making a minimum annual contribution of $10. A husband and wife may share a membership – both may become members by making a single contribution.

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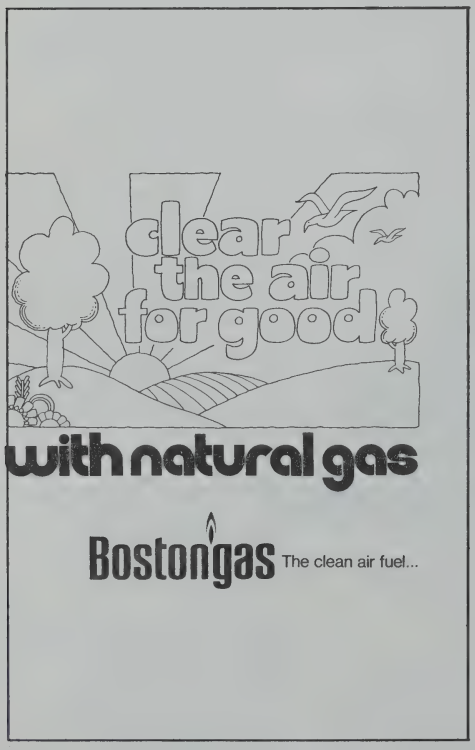

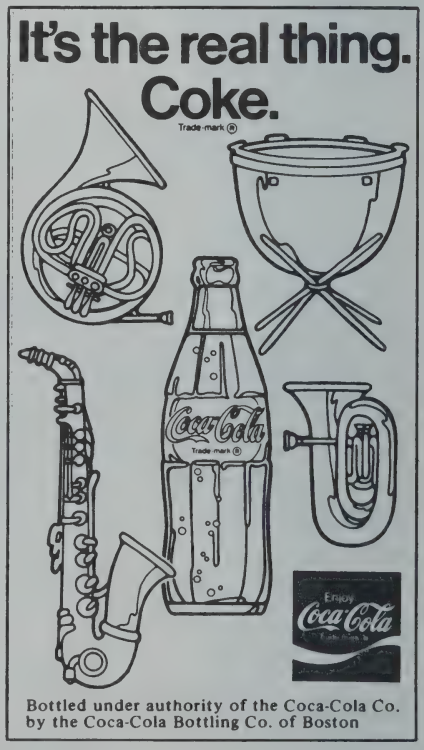

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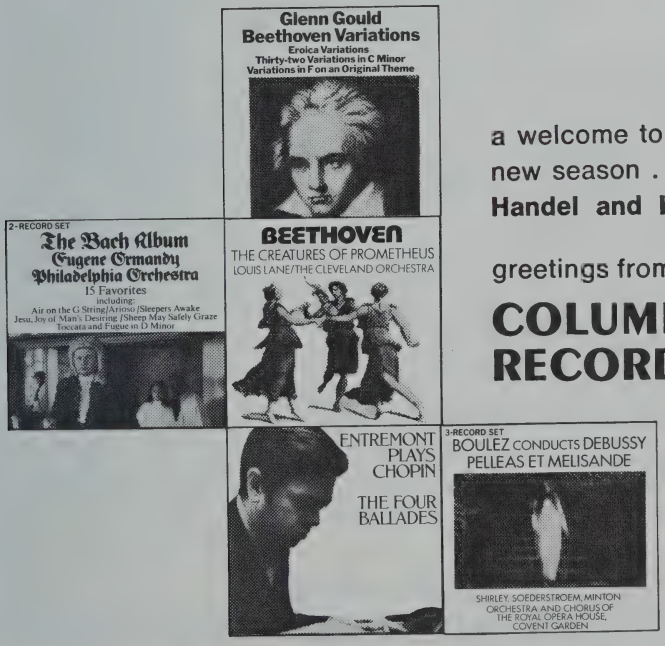

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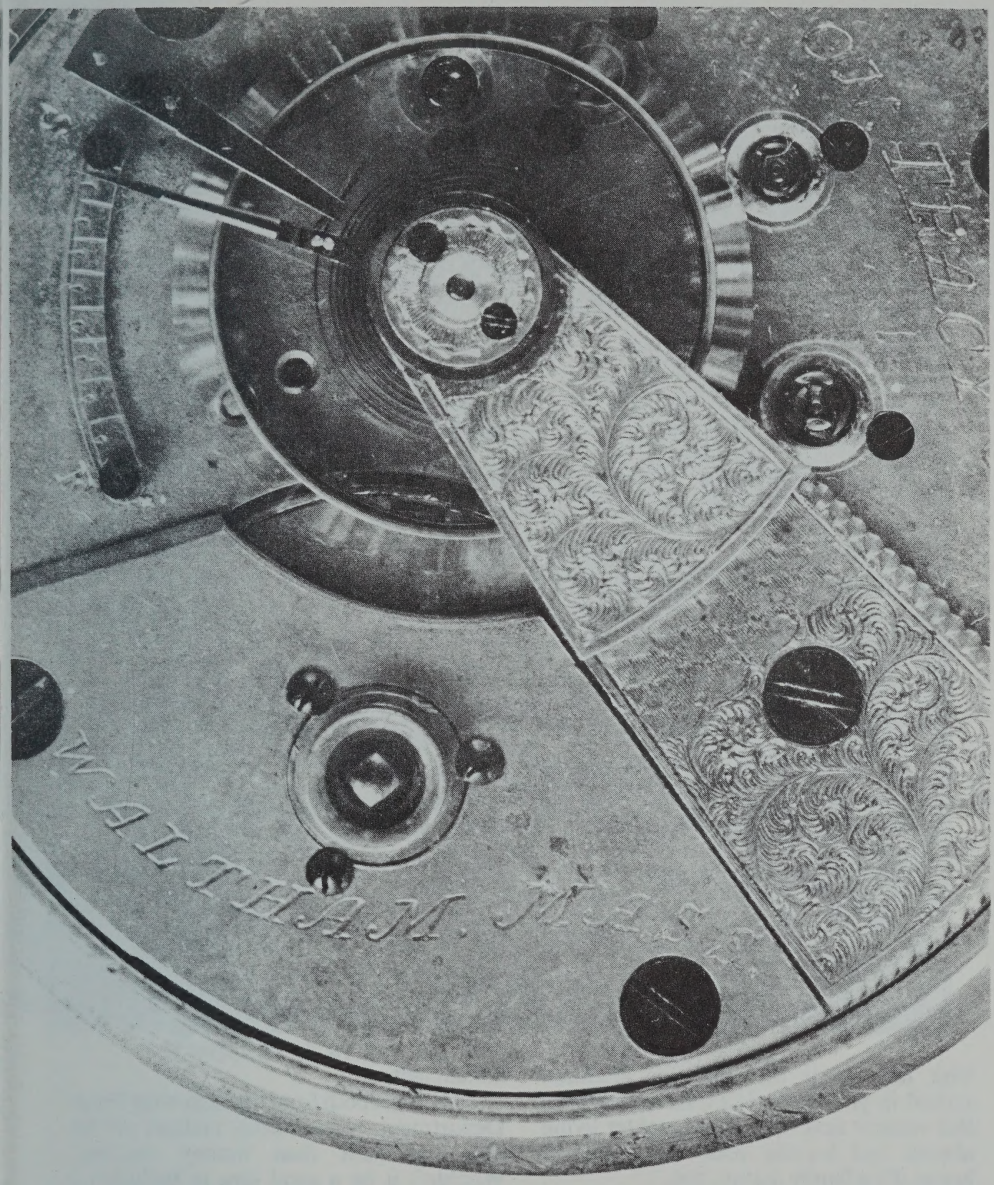

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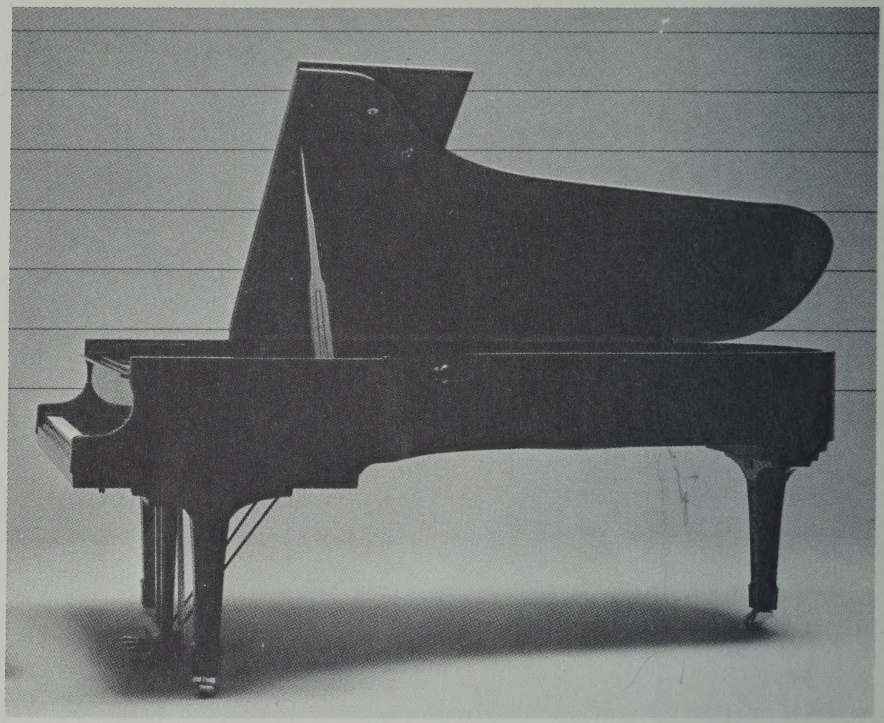

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